



JOURNAL

Formerly the AERT JOURNAL

FEBRUARY 1958



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ON THE COVER: Richard Hull, director, Radio and TV Broadcasting, Ohio State University, addresses a meeting at the NAEB Research Seminar in Columbus, Ohio. Also at the speakers' table are Frederic Heimberger, vice president of Instruction and Research, and I. Keith Tyler, professor, Bureau of Educational Research and director of Radio and Television Education at Ohio State University.

ABOVE: At the research seminar in Columbus. For names, please see page 22.



THE NAEB JOURNAL Vol. 17, No. 5 February 1958

The *NAEB JOURNAL*, combined with the *AERT JOURNAL*, published monthly except June, July, August and September by the National Association of Educational Broadcasters. Business and editorial offices, 14 Gregory Hall, Urbana, Illinois. All business and editorial copy, and all subscriptions, should be sent to 14 Gregory Hall, Urbana. Entered as second-class matter November, 26, 1956, at the post office, Urbana, Illinois under the act of March 3, 1879. The National Association of Educational Broadcasters is incorporated under the laws of the State of Illinois as a non-profit organization for the purpose of furthering the use of radio and television for education. Subscriptions \$4.00 a year.

The History behind ETV

The story of ETV channel reservations, agencies, and central program services

● IT IS SOMETIMES a matter of surprise to overseas visitors to learn that we have non-commercial educational broadcasting stations and networks in this country, in addition to and apart from our commercial radio and television stations and networks. In 1957 there were 138 non-commercial educational AM and FM stations in the United States and 28 non-commercial educational television stations. These stations were owned individually by colleges and universities, by libraries, by public school systems (in some cases by state boards of public instruction) and by non-profit community corporations. There were two regional educational television networks in Alabama and Oklahoma. In both cases these networks were governed by state commissions or

authorities, established in the respective state legislatures for that purpose.

The National Association of Educational Broadcasters operates a coast to coast radio tape network which brings them nearly 140

By **Richard B. Hull**

*Director of Radio and Television, Ohio State University.
From a speech to the International ETV Seminar at Boston University.*

special programs of education, information, symphonic music and drama. It maintains exchange arrangements with the BBC, CBC, Radio-diffusion, and other foreign broadcasting services.

The Educational Television and Radio Center in Ann Arbor is the national film network for the 28 educational television stations scattered from coast to coast, with many located in the largest U. S. population centers.

I mentioned the community television stations — the non-profit educational corporations set up in many of America's large cities such as Boston, Chicago, Pittsburgh, St. Louis, New Orleans, San Francisco, Minneapolis. As legal structures they are somewhat like the corporate organizations set up to operate German radio stations after World War II. They are not responsible to government. They are responsible within the framework of corporate law to the people. These community stations illustrate in a way a kind of "people's capitalism," a social responsibility, a sense of cultural values, and a concern about the free flow of information on the part of American businessmen — a set of concerns and responsibilities on the part of business and industry which many of our foreign visitors do not even know exists. These stations were set up through the leadership of men like Mr. Ralph Lowell, a leading banker in Boston who is primarily responsible for television station WGBH; Edward Ryerson, chairman of the board of Inland Steel in Chicago who "fathered" WTTW; or Raymond Wittcoff, a hat manufacturer in St. Louis who can be given the chief credit for KETC, the educational television station in that city.

● BACK OF THESE DEVELOPMENTS lies a long history of educational and civic concern in the United States — a concern which has manifested itself three times in 35 years. The effort by educators and civic leaders first in AM radio, then in FM radio, and finally in television was to secure ownership and control of a fair share of the broadcast frequencies so they could own and operate their facilities and present an alternative, a choice, a kind of an American "second" program service.

Let me trace some of this history for you as it preceded and brought about educational television.

In 1932 the University of Iowa began what were probably the first educational television programs to be broadcast anywhere. They were presented over station W9XK with a "scanning disc" system built by the department of electrical engineering. Between 1932 and 1939, the station transmitted more than 400 programs including lecture courses in art, shorthand, engineering, and botany, as well as drama and other entertainment.

By 1948 only five educational institutions were involved in any way with television. The University of Iowa had filed an application to build a station; the University of Michigan and American University in Washington were producing programs for commercial television stations; Kansas State College was operating an experimental television transmitter on Channel 1 (since removed from the broad-

cast band by the FCC); Iowa State College had a TV station construction permit.

In 1950, at Iowa State College, WOI-TV under President Charles E. Friley began program operation. It was the 100th television station in the United States and the first non-experimental educational owned television station in the world.

In the same year, Syracuse University was training professional students and producing a full-scale array of ETV programs from its own studios over WSYR-TV. Michigan State University had begun closed circuit experiments and planned to construct a station; and other institutions were making plans.

The FCC allocations hearings which were to result in the reservation of television channels for education were about to begin. The Washington meeting called by the NAEB president at the U. S. Office of Education had been convened. This was the meeting that resulted in the *ad hoc* Joint Committee on Educational Television. The Committee's chairman, I. Keith Tyler of Ohio State University, had enlisted the interest of Arthur Adams, soon to become president of the American Council on Education.

The NAEB had begun a nationwide fund-raising campaign to support the educational petitioners; and FCC Commissioner, Frieda Hennock, had become identified as the evangelist for educational television.

In the background of these developments lay a history of educational involvement in broadcasting which began in 1917 when the University of Wisconsin went on the air with the nation's first educational radio station, WHA.

In 1926 a group of educators at the annual national radio conference, convened by Secretary of Commerce Herbert Hoover, formed the Association of College and University Broadcasters (headed by Robert C. Higgy of WOSU at Ohio State University), which in 1934 was to become the National Association of Educational Broadcasters. The first official action of this new organization was to assail a conference of state governors meeting at Salt Lake City with demands for reservations of radio channels for education. Simultaneously, efforts were begun to secure a central professional headquarters, a national program facility and exchange, and Washington representation before the government. These efforts, which were ceaseless ones, were partly realized in 1949, and after 26 years came to full realization in 1951 and 1952 with grants in aid from the Kellogg Foundation and the Fund for Adult Education.

The NAEB was not alone in its pursuit of educational reservations from the Federal Radio Commission (later the Federal Communications Commission), even though it was the only educational group involved and concerned with the actual operation of broadcasting stations during these years.

● THE PAYNE FUND, which sustained a national educational radio policy movement for seven years gave foundation support along with agencies like the U. S. Office of Education, the Land Grant College Association, the National Association of State Universities, and others.

Sometimes this support came only because of unseemly and unofficial urging from the FRC and the FCC staff members. It's interesting to note that educational petitions for FM reservations were filed after one FCC staff member, at his own expense, had alerted educators. These educational agencies maintained their interest and occasional support. In the mid-1940's these assembled groups were successful in securing FM radio reservations for education, thus setting a precedent and procedure for the educational television petitionings to come later.

American education had been intrigued by the electronic mass media — first radio and then television — even before these devices came into public use and their full potentials began to be apparent. Despite this interest, from the 1920's to the present the story of educational involvement in broadcasting has been the record of a devoted and often confused pursuit by many people with many methods (and sometimes no methods at all) of educational goals in radio and television.

The common elements in the pursuit seemed to arise partly from a general conviction that the great

potentials in electronic sound and sight broadcasting should not be left to commerce alone, but somehow must be harnessed for the educational betterment of mankind. There was no agreement on method, however, nor on technique which was not construed to apply. The common elements seemed also to arise partly from the conviction in some quarters that commercial broadcasters usually would not, and perhaps could not, do a comprehensive job of educational broadcasting.

At one time there were 176 educational radio stations in the United States. By the mid-1930's that number had shrunk to fewer than 35. Llewellyn White, writing "American Radio" as part of the University of Chicago Freedom of the Press Report, and ignoring as he wrote the fact that most of these "stations" were really experiments in physics or electrical engineering laboratories, described this virtual decimation of education's dream of mass education by radio as "the light that failed." White maintained that the great body of American educators simply never bought the idea of education by radio. Charles Siepmann, author, critic, and former BBC program director, characterized the plight of educational broadcasters in this period as "at best a struggle against almost hopeless odds; at worst a story of *sheer professional incompetence.*"

In 1932 C. M. Jansky, Washington consulting engineer, told edu-

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Services of the NAEB

Through its services, the NAEB
provides an exchange post of ideas

● The NAEB is essentially a three-fold organization. First, it is the "trade association" of educational radio and TV stations. Second, it provides the Educational Radio Network. This function for TV is served by the Educational Television and Radio Center. Third, the NAEB is the "professional association" of educational broadcasters as individuals. This last role is relatively new, and we would not assert that it is as yet being fully performed.

As the oldest organization in the field of educational broadcasting in the United States (founded in 1925) the NAEB is one of the parents of several other organizations:

The JCET, for which the NAEB was one of the first fund-raisers, and of which Richard B. Hull, of the NAEB, was the first Executive Director; The ETRC, the

creation of a "Network Center" having been recommended to the FAE by the NAEB Board in 1952.

The NAEB grew essentially, in its first years, out of the few surviving educational radio stations of the United States, which existed in

By **Harry J. Skornia**

*Executive Director, NAEB.
From a speech to the International ETV Seminar at Boston University.*

the 20's and 30's. These were clustered in the midwest, with few exceptions. The NAEB's geographical location in Urbana is an outgrowth of this early development.

In addition to providing a rallying point, an exchange post of ideas for educational broadcasters, and as a thread of common interests through three decades, the NAEB has worked steadily towards education's securing and operating increasingly its own radio and TV facilities because of a number of concerns. Some of these are old; some fairly recent. These include:

Concerns about the senses of values which mass media may teach, even though unconsciously, if used only by and for commerce.

Concerns regarding the effects of excessive spoon-feeding, and "spectatoritis" in many areas of public life. The danger that "knowing about" things may come to be considered a satisfactory end in the life of responsible citizens to the detriment of "doing things about" problems, as dynamic democracy requires.

Concerns regarding the development of "other-directness", undue concern with "what others will think," or "keeping up with the Joneses." Conformism is a quality which totalitarianisms spend millions to create deliberately in their subjects. In a democracy, individualism must be protected and nurtured.

Concerns lest radio and TV may be overlooked as valid tools of education, in order to make it more effective and widespread. For this use rigid insistence on high educational standards must prevail.

Concerns regarding the professionalism of teachers and our own

staffs and selves, and how mass media may assist in the development of, as well as in winning higher status, respect, and remuneration for education and educators.

Concerns regarding the present absence of objective qualifications and standards for station staff members except engineers. Recognition of the responsibility of program planners and producers for the mental and emotional effects of their fare, as drug manufacturers must be responsible for the physical effects of their products. This requires increasingly high standards among program personnel, access to qualified advisors for *all* kinds of programs, and the need to develop a "profession" of educational broadcasters and broadcasters in general.

Concerns lest TV alone try or claim to do everything or too much, rather than encouraging educators to make the best uses of all available media and techniques, each for its best function as tools of education. Education is bigger than either TV or radio or both together.

Concerns regarding undue preoccupation of educators with traditions growing out of commercial practices rather than necessarily the real possibilities of the radio and TV media; and regarding certain stereotypes and practices likely to confuse the difference between "educational" and "commercial." This is essentially a concern about "single-track thinking," which can be prevented only by courageous

experimentation, to which the NAEB is committed.

These are undoubtedly too hastily sketched to be fully understood. However, I hope they suggest to you the deep feeling present in the NAEB as an association, that these instruments, in unskilled or careless hands, can be most dangerous; but that in professional educators' hands they can become powerful forces for enlightenment and the personal development of man.

The NAEB's "thread of continuity" through the years, then, has not been limited to techniques. In its concern at the philosophical and social-science level, it has turned eagerly for guidance to the outstanding humanists, educators, scientists, and social scientists in America for workshops, seminars, and consultations.

With the ETRC handling TV networking and the JCET guarding and promoting the use of educational frequencies in TV on behalf of the "educational public," the NAEB was left with a broad area of other services to provide. Why do and did educational stations flounder or disappear? It has been the NAEB's role to analyze the causes and kinds of failure which may occur and to insure against them in the areas of technical, personnel, promotional, administrative, public relations, operational, local programming, and other areas.

Here is a brief listing of those functions which the NAEB, after over 30 years of experience, through lean and rich years, seeks

to provide. Many of these services could not be provided without the generous support of such foundations as the Ford, W. K. Kellogg, and Rockefeller foundations. And even now, staff and budget do not enable us to provide them to the public generally, for the NAEB is essentially an association of members who elect its officers and determine its policies.

● NAEB SERVICES

A. Publications

1. The *NAEB Newsletter*, monthly
2. The *NAEB Journal*, monthly except during the summer months
3. The *Engineering Newsletter* and technical publications
4. Directories—general members (institutional) and engineers
5. Research—numerous studies through the years
6. TV Research Fact Sheets, now included in the *Journal*
7. Some 20 operational, administrative studies
8. Miscellaneous studies as found needed by the membership

B. Grants-in-Aid

1. Radio program—at first handled by the NAEB with funds from the FAE; now handled by the ETRC with NAEB Grants-in-Aid Committee
2. Research—for original research at the local level

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Opportunities ETV Offers

For the schools, economic savings;
for the public, communication freedom

● EDUCATIONAL television is simply this: It is *education* by means of a new and powerful communications device which we call television. It is education of all types and of all levels, for children and for adults, in schools and at home, for credit and not for credit. It is formal and informal; it is traditional and experimental. But first, last, and always, it is education.

What then do I mean by education? The literature is full of definitions, but I like best the statement which describes education as any experience which enables a person to approach more nearly his potential contribution to himself and society.

Thus I would describe educational television as any television experience which broadens or stretches an individual, which excites his aspirations, and extends

his capabilities, and which better equips him to achieve his ultimate potential, whatever that may be. It may take place at eight and at eighty, at 8 a.m. and 8 p.m., it may take place in a living room and a

By John K. Weiss

*Assistant Vice President and
Treasurer, Fund for the Ad-
vancement of Education.
From a speech to the Interna-
tional ETV Seminar at Boston
University.*

classroom.

It is rightly pointed out that what is education for one person is not necessarily education for another. Each of us must establish, in the last instance, his own standards. I can only hope that not too many of us insist on establishing standards

which will permit of describing *Wyatt Earp* or *Beat the Clock* as broadening or educational.

We are all quite familiar with educational reading — and with reading which is not so defined. To be sure, we should all learn something by reading *Confidential*, but this falls outside my definition of educational reading.

● THE HISTORY of educational television begins, I presume, with a declaration of faith. This declaration was, in effect, that television, the most captivating and most potent means of mass communications yet devised by man, must inevitably make an immense contribution to our most fundamental communications problem — education.

I have not the vaguest notion what person or persons claim primacy in the assertion of this faith, nor does it matter. They were at least sufficiently articulate to enable the Federal Communications Commission a few short years ago to allocate and reserve more than 200 television channels for educational purposes.

Then we entered the first operational phase of educational television in this country. This I characterize as the "crash" or emergency phase. This was the phase when the primary, if not the sole, objective of educational television was to get stations on the air and keep them on the air.

The educators who assumed the leadership in this crash program were almost without exception the

hardy few who were identified with the somewhat ill-defined and much maligned area we call adult education. To them television immediately offered a hitherto unavailable means of reaching wide audiences without physically bringing people together. Indeed it was an almost magical device for communicating at one time with great numbers of people not formally enrolled in traditional educational courses of a school or college. Great credit is due those adult-education pioneers for their vision, their courage, and their inventiveness in the difficult early days.

It is no criticism of this crash era to recall that there was likely to be a preoccupation with the medium and the mechanics of television rather than with the stuff of education. The unfamiliar obstacles of operating a television station, the incredible problems of finance, and the difficulties in finding and keeping competent staff members all pre-empted the attention and the energy of those who carried forward the first educational television experimentation. Their all-important task was survival; and survive these channels did. In our impatience to move forward, we must not overlook the obvious truth that the crash phase of educational television succeeded brilliantly. So well was the objective achieved that today the educational channels are more secure than ever.

It was inevitable that as the primary struggle for survival became less critical, attention would turn to other problems of educational

television, to more sharply defined missions, to a deeper concern with the substance and the quality of the education offered, and finally to the ultimate role in our democratic society.

● IT WAS NOT LONG before the educational television movement began to enter a new phase, the "quality" phase, in which there were two major concerns. One was with raising the quality of educational or cultural television for broad segments of the viewing public. The other concern was with exploiting the medium of television to carry out more effectively the purposes of formal education in our schools and colleges. As the crash phase has become less dominant, there has thus arisen a compensating dual concern for qualitative programming, either in the broadcast sense of a mass appeal to all segments of society, or in a narrower sense to persons enrolled in our schools and colleges. While it is customary to draw a line between these two purposes of educational television, the distinction between formal education and adult education is, if anything, less sharp in television than in conventional education programs.

It is now clear that formal instruction can be carried on by means of television without damage to the quality of the learning experience. In fact, there are data fast accumulating which suggest the prospect of very real gains in the quality of the educational experience by imaginative use of tele-

vision. Certainly the opportunity to increase the effectiveness of our ablest teachers has already been demonstrated in literally hundreds of instances by now.

Furthermore, we are at least beginning to obtain data which, if confirmed by further experimentation, suggest that television instruction, both closed- and open-circuit, is within the financial grasp of our prototypical educational institutions. We may soon have evidence that it offers exciting possibilities for a redistribution of traditional educational budgets, permitting such fundamental changes as vastly increased teacher salaries and much improved educational materials.

For example, at Pennsylvania State University a careful cost analysis has been conducted of the comparative costs of education by conventional methods and by the use of closed-circuit television equipment. In all of these experiments it has been found that television instruction was at least as effective as conventional classroom instruction. After making appropriate allowance for depreciation and obsolescence of electronic equipment, the following results have been reported for the academic year 1956-57: in elementary psychology, the cost of conventional instruction was \$23,825 as against \$14,680 for the television classes; in accounting, the conventional instruction costs were \$8,000 against \$7,520 for television; in sociology the conventional instruction costs were \$10,274 against \$7,527 for television; and in air

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Education and Russia's Sputniks

● THE INITIAL American reaction to Russia's earth satellites in many individuals was fear for the future of their nation and the West. Actually, some important gains may result from Russia's Sputniks. Anxieties need not always be harmful. It is well known that a singer, a public speaker, or an athlete who does not feel anxious and nervous before his public appearance is not likely to put forth his best effort. If this fear generated by the Sputniks results in desirable action, should we not be glad that Russia was first with a satellite?

Is it possible that the American people have become soft? Have they enjoyed a high standard of living too long? Have they not felt the necessity of making sacrifices for worthy objectives? Are they unwilling to forego a few luxuries in order to support education adequately? Would they accept the low standard of living that has been for so many years forced on the Russian people by their Communist bosses? Is there danger that America may go the way of ancient Greece and Rome?

Those who have studied the problem tell us that Communist Russia recognizes that education is basic to its plans for world domination and is willing to spend a far

greater proportion of its gross national product on education than seems to be the case with the American taxpayer. Russia, they say, makes teaching far more at-

Though this editorial was written before the successful launching of America's Explorer satellite, its message remains pertinent to the status of American education.

tractive a profession today than we do. Today, the school teacher and the college professor, we learn, enjoy far greater prestige and receive substantially larger salaries in Russia than in the United States.

Will the United States learn its lesson from the Communists before it is too late? Will America now provide the funds to make possible the following long-overdue steps which the writer believes are essential if we are to compete successfully in the present race with Communist Russia?

1. Television, radio, and all the other audio-visual aids must be used to a greater degree in our schools and colleges in order to maximize the usefulness of superior teachers and make the efforts of classroom teachers more

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Radio and TV Speech

A Course of Study for High Schools

Second Installment

● MICROPHONE TECHNIQUE.

Students should be given as much time on mike as possible. A

student is to develop any degree of proficiency.

A. Points to cover

1. Reading from a script (after removing staples and marking script)
2. Position at the microphone
3. Distance for different effects
4. Keeping within the beam
5. Sharing the mike
6. Fading and perspective
7. Facial expression
8. Eye directness
9. Movement
10. Gesture
11. Posture
12. Whispers, shouts, screams, calling
13. Intensity versus volume

By
Edward Stasheff

University of Michigan.

Ethel Tincher

*Denby High School, Detroit,
Michigan. University of*

Edgar E. Willis

Michigan.

dummy mike can be used in case a real one is not available at all times. Practice is important if the

In This Installment

Microphone Technique
Acting for Radio and Television
Sound

Music for Radio and Television
Radio Engineering

Direction of Radio Programs, including hand signals for radio and TV.

Preparing a Show for Radio and Television

B. Types of microphones and how and why they are used

1. Dynamic (pressure)
2. Velocity (ribbon)
3. Variable (combination)

4. Uses

- a. Non-directional
- b. Uni-directional
- c. Bi-directional

● ACTING for Radio and Television

I. Review of mike techniques particularly applicable to drama

- A. Handling the script
- B. Perspective
- C. Fading off and coming on
- D. Whispering
- E. Shouting
- F. Screaming
- G. Sharing the mike
- H. Calling

I. Intensity versus volume

II. Script-marking for the actor

- A. Identification of his own speeches (by means of parentheses, circles, brackets,

or any other identifying mark)

B. Microphone position

C. Tempo

D. Cuts and provisional cuts

E. Emphases

F. Pauses

G. Ad libs

H. Interpretative comments

III. Basic acting techniques

A. Use of body both in radio and television

B. Conceiving the character

1. The right voice and speech pattern for the character
2. The cultural background
3. Regional dialect or foreign accent
4. Personality (timid, aggressive, etc.)
5. Dynamic versus static character

C. Interaction of the characters

1. Response
2. "Biting the cue"
3. Pausing

IV. Tips to the actor

- A. Be prompt.
- B. Have a pencil and use it.
- C. Pay attention.
- D. Watch the director at all times.
- E. Anticipate your cue.
- F. Sit down when not on mike.
- G. Help with the clean-up.

● SOUND

I. Types of sound effects

A. Choosing the means

1. Manual (opening and closing doors, footsteps, horses' hoofs, etc.)
2. Recorded

B. Identifying the sound

1. Some sounds must be referred to in the dialogue for identification:

Rain, factory noises, automobile, train, waterfall, thunder, airplane.

2. Some sounds are self-identifying:

Horses' hoofs, door's opening and closing, telephone dial, train whistle, tinkle of glassware and silver, fog horn, doorbell, angry crowd, wind blowing.

II. Uses of Sound

- A. As theme or trademark signature
- B. As transition device (bridge)
- C. To suggest action
- D. For emphasis
- E. As comedy effect
- F. For mood background
- G. For clarity
- H. For realism
- I. For dramatic effect
- J. For symbolic effect

III. Producing the sound effect

- A. Perspective—the relation of the sound in respect to its distance from the characters

- B. Emotional characteristics of sound

Example: When a character closes a door, is he angry, composed, or secretive?

- C. Cueing

1. Close

- a. Back

- b. Counting turns

2. Double-arming

- a. Prolongation

- b. Doubling effect

3. Cross-fading

4. Proper handling of records so the fingers do not touch the record grooves

D. Organizing the sound routine

1. Records, manual effects, and personnel are lined up specific assignments in logical sequence.

2. Levels are decided upon and marked on the script.

E. Clean-up

1. File the records.
2. Return the manual effects.
3. Turn off all power and leave the turntables in neutral position.

● MUSIC for Radio and Television

I. Selection

- A. Mood should fit the script.
- B. No vocals should be used for background effects unless the script specifies a singing voice as present.

- C. Bridge music should be consistent.

- D. Unfamiliar music is generally preferable.

- E. General appropriateness should be carefully watched.

- F. Try to establish two or three easily identifiable themes and use them judiciously throughout in variations or inversions.

1. Gives unity and purpose to score

2. Creates a stronger effect on listener

NAEB

Research
Fact
Sheets

Series IV, Number 13

The Audience for Educational Television

From a study released in November 1957 by Ryland W. Crary, director of education, Educational Television and Radio Center, Ann Arbor, Michigan.

Twelve million or more Americans comprise the present audience for the 26 ETV stations now on the air, according to a study released November 30, 1957, by Dr. Ryland W. Crary of the Educational Television and Radio Center. This figure represents an estimate based on six audience studies supported under the center's program of grants-in-aid for research. The following studies were used to determine the National Educational Television audience:

"The Audience for Educational Television in the San Francisco Bay Area," Wilbur Schramm, Institute for Communications Research, Stanford University; "An Analysis of Some Demographic and Psychological Characteristics of An Educational Television Sta-

tion Audience," Richard I. Evans, University of Houston; "An Exploratory Study of Viewers and Non-Viewers of Educational Television," J. Stacy Adams; "Benchmark Television-Radio Study," Irving R. Merrill, WKAR-TV, Michigan State University; "A Pilot Study of Public Reaction to Certain Educational Television Programs," Stephen Withey, Survey Research Center, University of Michigan; "Educational Television in Boston," Kent Geiger and Robert Sokol, Tufts College. (Findings of these studies were sustained by supplementary data received from Denver and Pittsburgh.)

Schramm has ascertained "that KQED enters at least occasionally into 30 to 40 per cent of the San

Francisco Bay Area television homes." Evans, in Houston, reported approximately 60 per cent of set-holders as sometime viewers of educational television. A Denver survey, just completed, reveals that 47 per cent of Denver's households view KRMA-TV (the educational station) with varying degrees of regularity.

No reasons exist to compel the assumption that other established VHF, relatively full-programmed operations. e.g., Pittsburgh, Boston, Chicago, St. Louis, have been less successful in building viewership. Nevertheless, the percentage selected for use is the lowest documented figure—the 30 per cent lower mark reported by Schramm. Thirty per cent of the 40,000,000 viewers in range of ETV stations provides the estimate of 12,000,000 viewers. (This report allows for the relative small audiences available to the six Ultra High Frequency stations in the network.)

The figure 12,000,000 does not take into account these five groups:

1. Viewers of programs released by the Educational Television and Radio Center for use over commercial stations in cities where there are no educational stations

2. Viewers of certain of the center-NBC series presented over NBC affiliates in non-ETV cities

3. The very narrow swelling of ETV audience when a "star" captivates an unusual following as did Frank Baxter and Huston Smith

4. The 8,000,000 who have viewed Center programs on a non-television basis (films are made available for 16mm projection through NET Film Service after they have been run on the educational stations)

5. The audience for locally developed educational television programs produced over commercial stations, nor the audience for commercial stations owned and operated by educational institutions, such as WOI-TV at Ames, Iowa.

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In Pittsburgh, in 1955, Withey found the median for viewing WQED to be between four and five hours a week or about an hour a day. Only 13 per cent of his sample viewed ETV for the 10 or more hours per week which might constitute something like steady viewing.

Schramm, surveying the San Francisco Bay Area audience in 1957, found that 35 per cent of ETV viewers there tuned to one KQED program a week. Only 9 per cent tuned to the station for six or more programs a week, which could be construed as minimal steady viewing. The average weekly viewing per KQED-viewing home, Schramm finds as 2.7 programs per week.

Among the valuable services performed by ETV stations are enlightening communities on civic issues; acquainting audiences with the persons and views of leading figures in literature, the arts, or sciences; instructing systematically across the curriculum from astronomy to zoology; teaching

illiterates to read and write; demonstrating how to decorate a cake, paint in the manner of the Japanese, and how to plow on the contour, and cut on the bias; and shaping desirable changes in attitudes.

This diversity and range of interest assures intense motivation, demands depth of scholarship, guarantees intellectual vitality. It does not assure and may affect adversely both breadth of audience and continuity of viewing.

Both Schramm and Merrill found that age and economic differences failed to differentiate viewers from non-viewers. Yet Schramm did establish distinctions. Says Schramm, "... the viewers tended to cluster toward the upper end of a spectrum of cultural interest."

According to Schramm, viewers are more likely to be college educated; to watch serious programs on commercial TV; to read hard news and editorials; to read books; to collect classical records; and to

NAEB Fact Sheet Service

be symphony or opera goers.

None of the researchers discovered what Schramm calls a "widespread and burning dissatisfaction with commercial television." A small minority, stated by Merrill at 10 per cent, do express this discontent. It seems rather, as indicated in Withey's pilot study, a choice between reaching for the medium in "educational" and "entertainment" roles.

To quote Schramm, "It seems

that the kind of audience we are dealing with here is largely one that we can call—without any uncomplimentary overtones—a cultural audience." Or as Adams concludes, "In a word, the viewer emerges as a more cultured or culture-oriented individual than his counterpart, the non-viewer, even though educationally, economically, and in other respects, he does not significantly differ from him."

—WILLARD MARRION

NAEB

Research
Fact
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Series IV, Number 14

The Audience for Educational Television in the San Francisco Bay Area

*From a study under the direction of Wilbur Schramm,
Institute for Communications Research, Stanford Uni-
versity, July 1957.*

This study of the audience was made by the Institute for Communications Research under the direction of Wilbur Schramm. The results reported are based on 3,428 brief telephone interviews and 433 extensive face-to-face interviews, with a sample of the Bay Area's viewers and non-viewers of Station KQED and a small sample of the larger contributors to the station's support, in the spring of 1957.

Size of Audience: KQED enters at least occasionally into 30 to 40 per cent of the Bay Area TV-homes. This gives from 380,000 to 576,000 sometime viewers. Viewers watched it on the average 2.7 programs a week. Forty percent said they viewed three or more

programs. Average program audience was 12,000 to 16,000 viewers. A symphony program attracted the largest audience. KQED viewers are clustered in the San Mateo and in the Palo Alto-Menlo Park areas.

Characteristics of the Audience: There did not seem to be any particular age or economic differences separating non-viewers from viewers. The viewers did have certain characteristics in relation to the non-viewers:

1. Viewers were more likely to be college educated.
2. Viewers watched the better commercial TV shows (*Omnibus*, *Meet the Press*, etc.).
3. Viewers read more hard news and editorials in the newspapers.

4. Viewers were more likely to be listeners to the FM culture station (KPFA) and the good music station (KEAR).
5. Viewers were four times as likely to have read a book in the last week; twice as likely to have read one in the last month.
6. Viewers were twice as likely to have collections of classical records.
7. Viewers were twice as likely to be symphony or opera goers.

In a prestige rating of the media, viewers named books, newspapers, ETV. Non-viewers named newspapers, books, and *Life*, third, followed by commercial television and ETV. The viewers were more inclined to recommend cultural programming, while non-viewers felt that the educational television station should have more courses and formal education. Non-viewers felt ETV was "boring, amateurish." Viewers called it "interesting—valuable."

Viewers were less satisfied with the programming on the local commercial station than were non-viewers. The higher the education level, the more likely the person was a viewer. College people who did not listen were found to compare in behavior more closely to the non-viewers with grade-school and high-school educations. Other manners were also used to delineate the audience. KQED viewers in family groups had 1.7 adult viewers and .7 children viewers. There were more families with children than not in the KQED audience. Viewing time to the station was directly proportional to the number of children in the family; their satisfaction with TV also increased with the number of children.

The viewers included a greater number of professional men, i.e., physicians, lawyers, writers, and the like. In the non-viewers these professional people ranked fourth in percentage, below executives, lower echelon business men and skilled labor.

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"In general, if you find a person in the Bay area who reads a lot of books, collects classical records, reads foreign news and editorials in newspapers, has a college education, . . . is also a professional man or the wife of a professional man, your chances of finding a viewer of KQED are excellent."

The Characteristics of Contributors: About seven times as many viewing families as non-viewing families, per hundred, contributed to the station. The general subscription rate was ten dollars. One fifth of the contributors who gave considerably larger sums were not viewers of the station, and another fifth viewed it only rarely. Most of this group gave out of civic consciousness and out of a generalized, not particularized, belief that this kind of television had some usefulness.

About a third of the large contributors gave out of the generalized sense of public responsibility. Another third seemed to be "moved

by a belief in this kind of programming" and a wish to keep it on the air. They spoke of the learning quality available. The remaining third was moved by three motives: (1) improving the general tone of TV, (2) people working for the support of the station or who knew someone on it personally, and (3) people who honestly liked the station very much and were grateful for it.

The large contribution or "blue-ribbon" group was asked what they thought about commercial TV and reasons for any dissatisfaction of it. "Overwhelmingly," the reason they gave for dissatisfaction was the programming. In one out of four cases they complained of valueless and uninteresting programs. They complained of the "bad influence on children," "too much crime and violence," etc.

The other contributors were found to be similar to the regular viewers in education, likes, attitudes toward education television, etc. They gave a distinctly lower

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valuation of commercial television than the regular viewers who had not contributed. Since most of the contributors were professional people, it is thought that they gave out of a feeling of public responsibility for encouraging cultural activities.

Many of the people questioned in the audience survey did not know how the station was supported. About 45 per cent! Many guessed that it was by taxes or

through advertising! This probably points up the need for educational television stations to publish more public information material concerning their goals and their needs.

The complete report of this experiment runs some 74 pages. The questionnaire used is included in the booklet, and so are the detailed results of the various tabulations concerning variables, deviants, etc.

—WILLARD MARRION

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Series IV, Number 15

An Audience Study of KUOM Radio Programs for the Schools

From a study conducted and analysed by the Minnesota School of the Air, KUOM, in collaboration with the Research Division, School of Journalism, University of Minnesota, with the assistance of funds from an NAEB research grant-in-aid; Spring 1957.

This study offers an estimate of how many children in what schools listen to which programs on KUOM. It also offers an estimate of the audio-visual equipment available in classrooms. It provides evidence on factors which appear to limit the school audience which follows the "Minnesota School of the Air." The analysis is based upon questionnaires returned by 995 teachers in the schools throughout Minnesota and particularly within the range of the KUOM programs. The 995 questionnaires returned represent 62 per cent of the total number mailed.

Results:

1. The "Minnesota School of

the Air" attracts from 119,000 to 217,000 children weekly for its broadcasts over station KUOM. This represents about one half of all the children of Minnesota in kindergarten through sixth grade. The figure does not include the Duluth audience, which does not receive the broadcasts; nor does it include the Wisconsin audience of KUOM, which according to other sources, is also a significant one.

2. The following children have listened to at least one School of the Air program:

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Minneapolis public elementary: 65 per cent, 31,800 children.

St. Paul public elementary: 75 per cent, 27,700 children.

Suburban graded public elementary: 57 per cent, 51,400 children.

Other graded public elementary: 16 per cent 37,500 children.

Catholic elementary: 59 per cent 19,900 children.

Lutheran elementary: 28 per cent, 900 children.

Ungraded public elementary: 23 per cent, 12,200 children.

3. Approximately 128,000 (23 per cent) Minnesota children are in schools without radios, central sound systems, or tape recording equipment. Forty-one per cent of the graded elementary schools outside the Twin City area have no radios available.

4. Not more than 2 per cent of the potential audience in any school listen to a tape recording of a School of the Air program. Only in the

suburban graded elementary schools do more than 20 per cent avail themselves of the Tapes for Teaching Service of KUOM. In Duluth, which is not reached by KUOM broadcasts, 17 per cent of the teachers use this service.

5. Thirty-seven per cent of the responding teachers have access to neither radio, nor central sound system, nor tape recorder. These teachers are primarily in the ungraded elementary schools.

6. Programs of the School of the Air are used widely throughout the state. In Minneapolis, St. Paul, Duluth, and Catholic schools, the lack of central sound systems and radios does not limit the KUOM audience significantly. Excepting in the ungraded elementary schools, more than half of the teachers in all other

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schools have access to tape recording equipment.

7. In no place outside the Twin City area do more than 10 per cent of the teachers have access to a television set in school. In Minneapolis the figure is 50 per cent and in St. Paul, 27 per cent.
8. In the Twin Cities, suburban and Catholic schools, 41 per cent or more of the teachers prepare their classes for the programs by a lecture, classroom discussion, or an assignment concerning the subject of the broadcast. Most of the teachers follow the program with a further discussion upon the subject presented.
9. No specific or notable criticism was directed toward the writing and production of School of the Air programs. The most popular programs were "Old Tales and New," a dramatic pres-

entation with a weekly audience of 27,000 to 70,000 children; and "Let's Sing" with a weekly audience of 18,000 to 75,000.

10. There was only slight evidence of unfavorable elementary public school policy toward the use of such radio programs in classrooms.

The teachers mentioned the following points as factors which would make the School of the Air more valuable to them:

1. Give notices on programs and when they are scheduled.
2. Make the radio station (KUOM) more powerful.
3. Adapt radio programs more particularly to the subject matter of the teachers' in the classrooms.
4. Encourage more schools to purchase tape recorders.

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"The majority of listeners of the "Minnesota School of the Air" are within the area in which Channel 2, KTCA-TV, Minnesota's first educational television station can be watched. In the future the question will probably arise, whether the "Minnesota School of the Air" should concentrate its efforts on

increasing its audience outside the Twin City area and gear its programs primarily to that audience which cannot be reached by educational television, or merely concentrate on its present audience and seek to complement the educational television programs."

—WILLARD MARRION

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Series IV, Number 16

A Study of the Educational Viewer in the KUON-TV Area

*From a study by Clarence Flick, Department of Speech,
University of Nebraska, 1957.*

The purpose of this study is two-fold. First, a determination of the program preference of the general television audience for educational television within the KUON-TV signal area, and secondly, a determination of the nature of the educational television viewer: For the purpose of the study, "educational television" was defined as "any TV program presented by or in cooperation with an educational institution on either a commercial or non-commercial station." A total of 1,567 completed questionnaires were used in the tabulation of the data for comparison and analysis. Most of these (1,072) were the result of personal interview, with the remainder being returned by mail. The interviews were carried out during March and April.

In addition to the over-all analysis of the data, comparisons were also made between income level groups, groups with different levels of educational achievement, and viewers and non-viewers of educational television.

Results and Conclusions:

1. Approximately 75 per cent of those viewers who had viewed an educational TV program in the last six months listed a commercial channel as the program source. Only 15 per cent listed the non-commercial, educational channel. Possible factors contributing to this result may have been (1) the broadcast time of the educational channel, (2)

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the audience carry-over from one program to the the next at the commercial level, and (3) the audience loyalty to any particular channel as shown by the results of pools of commercial television.

2. Non-viewers tend to associate educational TV with programs where there are no songs, jokes, acting or dances — as primarily talks or lectures. Fewer than expected associated educational TV with programs presented by schools and colleges, with programs for people who want school credit, or with programs designed to educate rather than entertain.
3. The most frequent response to "how did you first come to view a new television program you had never seen before?" was that the viewers had found it mentioned in a paper or magazine. The second most frequent response was "by ac-

cident." Few were influenced by their friends.

4. Most of the viewers named Saturday as the day the family watched educational TV. Friday ranked second. Most viewers selected the day of the week as the only day available because of other activities. Results indicated that programs intended for the family showed greater potential audience on weekends, rather than the first four days of the week. Evening was reported by most of the viewers as the most convenient time to watch educational TV programs.
5. Forty-four per cent of the sample reported that they view educational TV occasionally, while 23 per cent reported viewing regularly. This seems to indicate a large potential audience for educational TV programs.
6. The chief criticisms listed against educational TV

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were (1) the time of day that the programs were presented, (2) the ability of the speakers, and (3) the way the program was presented. While the talent, format, and content of the programs was not criticized to a great extent, there was sufficient criticism of these elements to warrant a re-evaluation by producers of educational television.

7. Reasons for viewing educational TV were (1) to continue learning, (2) to keep up with what is going on in the world, and (3) to gain information which helps the viewer in his daily work.

8. Viewer subject preference:
 - a. Subjects that increase their appreciation of things (art, drama, English, etc.)
 - b. Subjects that teach more about the world and other people (history, sociology, etc.).
 - c. Subjects about farming and homemaking.

Few viewers chose subjects in the nature of math, science, or professional subjects.

9. Only 12 per cent of the viewers said they would definitely register for a television course of their choice for school credit, if it were offered.
10. Educational level and viewing:
 - a. The higher the educational level, the more often educational TV was associated with education rather than with entertainment, and the less it was regarded as being without songs, jokes, or acting, or as consisting principally of talks and lectures.
 - b. The higher the educational level, the more educational TV was associated with the efforts of educational institutions and the more it was used to further the viewer's desire to learn.
 - c. The average educational level of those who watch programs over commercial channels was lower than that of in-

dividuals watching on the non-commercial channel.

11. Children and ETV:

a. Families with children viewed educational TV programs more during the six months prior to the survey than did families without children.

b. Families with children expressed the idea of educational TV being concerned with the efforts of schools and colleges more than did childless families.

12. Income and ETV viewing:

a. As the income level increased, more viewers viewed programs to continue to learn or to keep up with world affairs, rather than for general information.

b. The higher the income level, the more educational TV was connected with the efforts of schools and colleges.

c. Income level is, in part, a reflection of educational level and the findings of the latter correlate with the findings in

the former category.

13. Housing area ETV viewing:

a. Farm residents found information on educational TV programs which helped them in their daily work. They preferred farming and homemaking programs.

b. Urban residents expressed the desire to continue to learn as causing them to view educational TV and preferred programs in appreciation of the arts, etc.

c. A direct relationship was found to exist between housing area and income level and educational achievement. Viewing and subject preference based on these variables was very similar.

The methods used, as well as the general scope of the study and its limitations, are explained in detail in the full report. Results too insignificant to indicate more than a slight trend are also indicated in the full report.

—WILLARD MARRION

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Series VII, Number 2

Attitudes of Members of a University Faculty Toward Operations of University-Owned Television Station

*From a study by Kenneth W. Shoemaker; Ohio State
University Radio-Television Audience Study No. 15;
Department of Speech.*

This study was undertaken partly to secure information on faculty ownership and use of UHF receivers by members of the Ohio State University faculty, and partly also to explore the attitudes of faculty members regarding the operations and policies of the university-owned broadcasting station.

The questionnaire was sent to 781 (one-half of the total) members of the regular full-time teaching staff of the university, with covering letter from Professor Richard Hull, Director of Radio and Television Broadcasting at WOSU. Approximately 450 returned the questionnaire; 434 usable returns materialized.

Of these 434, 86 per cent have

television sets in their homes (below average for the Columbus area generally), including 28 per cent with sets equipped to use signals from either VHF or UHF stations. Faculty members reported an average of 10.6 hours per week of television viewing; 6.3 per cent devoted to educational programs on WOSU-TV; 37.2 per cent devoted to educational or cultural programs including news broadcasts, on local commercial stations. The remaining 56.5 per cent of the programs listened to were of an entertainment nature on commercial stations. (The survey itself gives a breakdown between the schools of the university and various professional ranks on the vari-

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ous questions. The present digest survey indicates only the over-all average.

Of the 434 staff members reporting usefully, 38 per cent had appeared at least once on one of the university (radio or TV) stations. Nine per cent stated that they had taken part in ten or more programs during the past three years.

In reply to a question regarding the obligation of the faculty members to appear on programs broadcast by university stations, 65 per cent answered "yes," and 32 per cent answered "no."

Eighty per cent of the respondents to this questionnaire felt that participation on an occasional basis in such programs as round table discussions, which require little or no additional preparation, should be an obligation, without additional remuneration.

In case of participation in a series which would require considerably extra preparation, the members of the faculty overwhelming (94 per cent) indicated that relief from other duties (43 per

cent) or additional remuneration (33 per cent) should be provided.

In reply to other questions asked, 68 per cent stated that they believed that the university TV station should provide some programs of an entertainment nature, in order to attract listeners who do not now listen to the station;

87 per cent felt that the station should broadcast the university's football, basketball or baseball games if permission were granted;

71 per cent believed the university should permit the use of frequent student-produced entertainment programs, as a means of training students;

54 per cent felt the station should aim a substantial portion of its educational programs at a "mass audience," including programs which appeal to listeners with only a limited amount of formal education;

43 per cent felt that the station should aim primarily at serving the interests of the better-educated

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minority of listeners, chiefly college graduates;

83 per cent believed that the station should provide a "popularized" type of program (in part) in various areas of informal adult education;

44 per cent believed that the station should provide educational programs for adults on a "formal registration for college credit" basis;

65 per cent believed that the station should include in its schedule some programs which would provide "in-service" training for special minority groups, such as teachers, industrial workers, business groups and so forth;

53 per cent believed the station should include educational programs intended for use in the classroom by elementary school students;

69 per cent believed the station should include in its schedule educational programs intended for use in the classroom in high schools or junior high schools;

36 per cent believed the station

should include programs intended to be used as required listening materials in various courses in the university;

22 per cent believed the university station should attempt to provide formal instruction by television to replace remedial courses now given in the classroom, to incoming freshmen;

22 per cent believed the station should provide courses on television which may be taken for college credit by students enrolled at the university, in order to relieve the pressure of increasing university registrations;

35 per cent believed the station should schedule special programs, during political campaigns, to be presented by candidates for public office.

The full (6-page mimeograph) report may be secured by addressing Dr. Harrison Summers (Department of Speech, Ohio State University), who supervised this graduate-student study.

—HARRY J. SKORNIA

Series VII, Number 3

Superintendents' View of TV and Its Educational Potential

From a report compiled at the Educational Television and Radio Center, Ann Arbor, Michigan, by Ryland W. Crary, director of education, May 1957.

Purpose: The purpose of the study is twofold:

1. To analyze and report the true configuration of professional opinion of educational television; and

2. To impose a more objective analysis of opinion upon the speculative and rhetorical confusion of the current discussions.

Participants: A total of 96 answers were received to 5-page opinionnaires mailed to 124 public school superintendents in cities of over 100,000 population. Of these, 16 said they were relatively well-informed on the subject, 26 relatively uninformed and the remainder somewhat informed.

Findings: A considerable positive interest and confidence in television as an instructional medium is expressed. For curriculum enrichment, for providing special features not otherwise available, for in-service education, for improving the quality of instruction, confidence may fairly be said to approach enthusiasm.

Little confidence is expressed in sole reliance on TV as means of

instruction (total teaching). This view is that of the well-informed as well as of the total responding group.

Mainly speaking, superintendents see television in a positive role as a tool for better learning, rather than as an expedient for solving the teacher shortage.

The best informed express the strongest confidence in the medium. And conversely, their apprehensions are less pronounced.

The loss of personal contact between student and teacher is the principal apprehension expressed by a heavy majority of all respondents.

Conclusions: Overall, the superintendents appear interested, receptive, confident, and moderately well-informed in regard to educational TV. There is little disposition to look upon the medium as a cure-all for all existing educational problems. There is neither any disposition to discourage or to minimize its educational potential. Uncompromising resistance or professional obstruction is not evidenced.

—JAMES E. MURPHY

Series VII, Number 4

Television and the Classroom Teacher

From a paper prepared for the Educational Television and Radio Center, Ann Arbor, Michigan, by Jean Moser.

This paper, prepared by Jean Moser, a veteran teacher of social studies in the Hagerstown Schools, describes the project "and its effects on the work of the classroom teachers."

More than 50 teachers, principals, supervisors, and PTA leaders analyzed the learning process. From a six week's workshop study came the idea of organizing a teaching team: the television teacher being responsible for the items that television can do best, the classroom teacher responsible for those functions better handled by direct contact with pupils.

These functions were: (1) to handle classroom discussion, (2) care for individual differences in pupils, (3) clear up immediate misunderstandings, (4) supervise needed drill and problem solving, (5) provide for culminating activities, (6) direct and supervise the activities growing out of the lesson, (7) provide remedial teaching, (8) help the pupil establish relationships between things learned and his daily activities, (9) provide opportunities for pupils to exercise critical judgments, (10) interpret the testing program, and (11) give attention to the establishment of desirable habits and traits.

These functions were considered best carried on by the television teacher: (1) motivate and stimulate interest, (2) inform, (3) demonstrate, (4) show application, (5) enrich backgrounds, (6) raise questions, (7) provide common experiences, (8) suggest activities, and (9) challenge pupils to assume more responsibility for their own learning.

The report further discusses in detail the actual classroom phase of the experiment, instructional techniques, materials used, the need of accurate seating charts, the "warm-up" period, and the selection of texts.

Of importance and particular interest are the detailed observations reported by the writer:

1. The interest span on the part of the average student is 30 min-

utes and any TV instruction which goes beyond that time limit is lost.

2. The television screen gives the teacher direct control of the attention of the pupil. It provides an effective fixation point for group instruction.

3. Visuals help explain the ideas of lessons; use of three-dimensional visuals to illustrate such concepts as mercantilism, election platforms, foundations of the federal government, land systems, and the growth of tariffs have had excellent results.

4. The television camera can greatly magnify a map, picture, graph, chart, or any small part of an area to be shown.

5. The TV teacher looks at the camera and immediately is looking

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straight into the eyes of each pupil watching the lesson. This effects a greater attention to the lesson.

6. Interviewing citizens of the community who are engaged in representative occupations or professions is worthwhile.

7. Constructing charts and models with movable parts helps explain the ideas being presented.

8. Originating a "capsule classroom" of a few representative pupils for a class discussion project maintains the interest of the entire class.

9. Programs emphasizing art, architecture, literature and music of a particular era have great interest and educational value.

"We in the classroom are trying to teach listening, observation, note-

taking, discussion and study skills."

It was found that the child who had become accustomed to watching television in the midst of usual family activities did not retain as much knowledge of the television instruction as those children who did not watch television as frequently. To counteract this lack of retention, the classroom teachers are encouraged to provide daily study guide sheets to the students which are to be followed during the lesson on TV and filled in with notes during the class lesson.

A follow-up lesson is usually necessary to clear up immediate misunderstandings, provide remedial teaching, and to summarize and discuss the basic concepts of the lesson presented.

The researchers feel that the classroom teacher cannot be re-

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placed by a monitor. They believe the addition of television in the classroom requires the classroom teacher to be better qualified in his subject and a good deal more dynamic in his presentation.

"He or she must be thoroughly grounded in the subject field, in child psychology and in teaching techniques. It takes as long, if not

longer, to plan a good lesson for the classroom part of the period as it did under the usual pattern."

"We are convinced that in using the TV teacher-classroom team, we are providing better instruction in the subject matter fields than we provide by the traditional methods."

—WILLARD MARRION

Series VII, Number 5

A Survey of Policies and Procedures for Selection, Administration, Production, and Evaluation of Formal Adult Instruction for College Credit by TV

From a study conducted at the Radio-Television Department of Syracuse University by James W. Sawyer and Charles M. Woodliff, under the direction of Lawrence Myers Jr., director of research, August 1957.

The purpose of the study was to gather and consolidate information concerning the problems involved in instituting a program of instruction for college credit over educational and commercial television facilities.

Colleges and universities that offered regular courses for college credit by television were sent two questionnaires: one designed for those persons responsible for the formulation of telecourse policy and sent to the administrator; and the other designed for the professor who was responsible for the implementation of the telecourse. Information received was kept under the two categories and evaluated. (196 professors' questionnaires were sent to 46 schools; 111

replied, representing 116 separate courses at 36 different institutions).

PART I. Administrative Practices:

The institutions participating in the survey were found to have five basic methods of organization for their television programming:

1. In the first group, the telecourse activity is closely associated with the extension division of the institution or with its evening college.

2. A second group has placed the responsibility with the radio or speech department.

3. The third group has created a new position as "television coordinator" or "director of television

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education." Depending on the number of courses offered, this person may or may not have additional duties. This office is generally responsible directly to the president and is not related to any school or department within the university.

4. The fourth group has created committees or councils to direct the activity, rather than assigning this responsibility to one person. Administrative duties are the responsibility of the evening division, but the arranging of courses and selection of instructors are the concern of the specially formed group. In each case, the committee is represented by an individual versed in production and who is responsible for the details of the production.

5. The fifth group includes institutions which operate their own television stations. An operation of this scope increases the complexity of the educational television administration. Telecourse activity is provided by liaison between the station and the individual department.

In most of the groupings an advisory committee is used, but it is

somewhat popular where telecourse activity is carried on almost wholly under the direction of the extension division.

"Usually the person guiding the operation has a background in teaching radio and television and is familiar with production methods. He is provided with an advisory committee made up of people from various departments of the university. This committee usually includes the school's public information representative and is appointed by the president, chancellor, or a vice president. The chief purposes of the committee are to gauge faculty opinion, advise on programming and policy, communicate policy to all branches of the university, and to review activity. Some groups meet monthly, others only two or three times a year. It is not unusual to have the committee meetings at the bidding of the individual immediately responsible for telecourse activity."

Two underlying motives are inherent in broadcast activity by most institutions: (1) A university or college must be constantly aware of

its relations with the public; and (2) the institution that is embarking on a program of telecourses is also contributing to the welfare of the public of which it is a part.

In the selection of instructors, the availability of a strong or popular personality was a determining factor. Another factor in the selection of telecourses in general is the evidence of a need. An example of this is programming directed toward practicing teachers that is designed to help them keep alive their professional certification. Two other factors, public interest and particular interest by the group or department in presenting a particular course, were also important in selection of telecourses.

On-camera personality, teaching ability, and knowledge of the subject ranked highest in the qualities which the selected instructor must have. A few of the schools queried actually held closed-circuit auditions for prospective TV instructors. While a committee will generally choose the instructor, there have been cases where the departments involved were asked to make

recommendations. Selection may also be done by station management. Whatever the method of selection, it should be such that no bad feelings are created among the faculty. Once the method of selection is decided upon, there should be no change in routine.

Evaluation: Administrative evaluation can be considered by —

1. The number of credit and non-credit registrants.
2. Surveys, questionnaires and interviews with students.
3. Special evaluation committee reports or teacher opinions.
4. Comparison with on-campus groups (probably the most exact method).

Bad teaching, poor television personality, and the lack of adequate planning were given as reasons for failure of telecourses.

As for faculty attitude, there seems to be no pattern of reaction to the amount of experience with television or the type of station (commercial or non-commercial) which carries the course. Those faculty members who have appeared before the cameras look

more favorably on the medium. The main objection to teaching by television from the faculty seemed to be that there was not enough time for preparation for the lessons. Some instructors felt inhibited because of performing before their colleagues as well as their superiors. Faculty members also resented having to boil down a semester's lectures into a lesser number of half-hour telecasts and concentrating material into visual presentation. Some of the non-television teachers expressed concern about job security in institutions where successful courses have been presented. While there may be some threat to the less-than-excellent teacher, administrators regard TV as a method of extending, rather than replacing a teacher's ability. Where televised courses have been kinescoped for distribution to other areas, some of the television teachers felt that they should be paid for this added use of their teaching ability.

Publicizing Telecourses: The most effective means of publicizing

the telecourses were TV announcements, direct mail, newspaper articles and features, newspaper advertisements, and radio, in that order.

Production Budgets and Instructor Compensation: Two general policies are used in handling budget considerations for instructional telecasting. (1) The production expenses are billed to the radio-television department; the instructors cared for by their individuals departments and expenses incurred through registration and promotion are handled by the extension division, or (2) all of the telecourse budget is applied to the extension division which collects the income from fees charged to the telecourse enrollees. There were no compensation arrangements with the stations. Commercial stations gave the time to the schools as "public-service" time and provided the production crew.

Compensation to the telecourse instructor usually takes one of three forms: (1) Reduced working load (the instructor is relieved of on-campus hours in some ratio to

every hour of credit taught on television); (2) financial increases (one report mentioned \$225 for a three-hour course); and (3) a combination of money and load reduction (no figures).

A few objections have been raised in regard to unpopular broadcast time, lack of coordination in rehearsal, and rescheduling of programs; but on the whole, relations between stations and schools have been very satisfactory.

PART II. The Telecourse Instructors — Evaluation, Reactions, and Problems:

General: Representative courses from virtually every academic area have been offered for credit by television at one time or another. Dividing some 116 courses into the three general areas of social sciences, natural sciences, and humanities, 45 per cent fell into the humanities grouping, 36 per cent into the social sciences, and 19 per cent into the natural sciences. Courses ranged from as few as 8 programs to as many as 65 programs. The telecourses are fashioned after an

on-campus course and regardless of time used to present them, the content must be of equal value. The largest percentage of courses offered three credits and the median number of programs in the series was 30. The median for the one-credit course series was 15 programs; that for the two-credit series, 24. Most of the courses were offered one or two times a week. The number of days per week a particular course was offered bore no relationship to its subject matter or to the number of credits offered for the course. Most of the programs on the commercial stations were presented either in the morning or afternoon, the commercial stations being somewhat reluctant to make available good evening revenue-producing time. Almost without exception, courses offered through the commercial stations were limited to thirty minutes. Non-commercial stations carried the bulk of evening programming for the telecourses.

Production: Most of the courses used the lecture or lecture-demonstration method of presentation.

The interview and discussion type program was also used frequently, especially by the social-science classes. The lecture-demonstration proved to be the most easily applied of the various types of programs and was adaptable to nearly all circumstances. The sets used on the program were generally inexpensive and followed budgetary limitations as well as the wants of the teacher and of the producer. Sets were most often confined to the desk-lectern-blackboard combination with added devices for the use of appropriate visual aids. Lack of color TV had limited some of the courses presented, particularly where color is of importance to the subject.

Teaching Materials: All of the conventional classroom teaching materials have been transferred to the TV studio. Many instructors have used visual aids especially designed to take advantage of television camera technique. Charts, maps, graphs, and still pictures make up most of the teaching materials. Models, slides, and film were used to a lesser degree. The

use of recordings as materials for instruction was negligible. There has been a great use of visuals in the natural sciences because of the availability of a wide variety of materials such as living specimens, preserved specimens, skeletons, fossils, and locally produced slides. Micro-projection is very often used in the natural sciences, too. Textbooks, syllabi, and course outlines are made available to the student at reasonable cost.

Evaluation and Grading: Credit courses are available to students wishing to take the course for no credit. When this is the case, materials are made available to the student and a certificate of completion is presented at the end of the course. Median enrollment for students (non-credit) was 20; and that for students enrolled for credit, 19.

The majority of the instructors (85 per cent) used a final exam, for which the student had to report to a central examining point, usually on campus, in order to determine the final grade given in the course. Written reports on lecture

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material was also a means of grading. Quizzes, mid-term exams, and other written assignments were used in every course and no pattern was noted by subject matter.

"The problem of maintaining high standards of learning among the telecourse students is one which recurs in criticism of the use of television for education. Evidence indicates, however, that institutions are conscious of this criticism and are attempting to minimize the problem."

Pleasant Aspects Of Teaching By Television:

1. The satisfaction and challenge in working with a new medium.
2. Listener response.
3. The possibility of reaching large audiences.
4. The obligation to improve their teaching technique.
5. Prestige.
6. The availability of audio-visual material.

Problems For The Telecourse Teacher:

1. Lack of teacher-pupil contact.

2. Adjusting to the medium, although this difficulty does not appear to last too long.

3. Extensive Preparation. In one case, estimated at double that of regular classroom procedure. Production assistants can relieve this problem somewhat.

4. TV personnel without knowledge of educational methods and program time limitations.

Those professors who used interviews, discussions, panels, and dramatic presentations reported that they did not get enough rehearsal time with greater frequency than those instructors using the lecture or lecture-demonstration formats. Thus, outside talent or material can presumably present a hazard to a tightly-timed program. This need for more rehearsal time was especially frequent among the social-science instructors.

The most predominant reason for undertaking the teaching of a telecourse was the request to do so by the administration. Others were intrigued by the new medium or had personal reasons. Sixty-one of

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the 111 instructors noted an increase in prestige as a result of their telecourse activity. Slightly more than half of them felt that they were fairly compensated for their teaching on TV and the most popular compensation seemed to be the reduction in the teaching load in regular classes.

Suggestions for improvement included more preparation time, more visuals, students present in the studio, and better knowledge of the TV medium.

Very few of the professors queried reported direct school

supervision of their telecourse activity.

The names of colleges and universities queried, samples of the questionnaires and exact percentages of response to the various questions are presented in the original report. The present review is given in some detail, however, because the supply of copies of the original study is virtually exhausted. This study was financed in part by an NAEB Research Grant-in-Aid.

—WILLARD MARRION

II. Duration

Average time is 15 seconds for bridges. Much variation is allowed, depending upon mood or effect desired.

III. Background music

A. Keep the level low so dialogue or narration can easily be heard.

B. Avoid the use of vocals.

C. Use music only when it serves a definite dramatic purpose, heightening a mood or "framing" a specific scene.

D. Try to avoid the repeated use of the same music, unless it is intended to create a definite dramatic effect.

E. Select music so closely allied with the dialogue and mood that the audience is hardly aware of its presence.

IV. Bridge music

A. Must fit the mood.

B. Must fit the period of time in which the drama takes place. (Popular music should not be used for classic drama.)

C. Allow an average of 15 seconds for an adequate transition.

D. Avoid general use of a series of "stings" or "stabs."

Use them only to point up a climax or a series of dramatic moments, or to create a montage effect.

V. Kinds of music used in radio and television productions

A. Recorded

1. Handling. Hold record by edges so fingertips do not touch the grooves. Oil and perspiration from the hands soon ruin records.

2. Cueing

a. Close

i. Back

ii. Counting turns

b. Double-arming

i. Prolongation

ii. Doubling effect

iii. Crossfading or segueing

3. Clean up and return records to file.

B. Live music

1. Studio arrangement and placement of microphones

2. Relationships between conductor and director

3. Balance of orchestra

4. Balance between orchestra and cast

● RADIO ENGINEERING

I. Relationship of the engineer to the director

A. They work together for the good of the show.

B. Director takes the advice of the engineer about technical details.

C. Engineer does not interfere with the director's interpretation of the show.

II. Setting up the studio

A. Maintain line-of-sight.

B. Avoid room echo.

C. Isolate production elements from each other.

III. Marking the script for sound,

music, echo, filter, and any other special effects

IV. Riding gain during the rehearsal and while the show is on the air

V. Opening and closing microphones at the right instant

● DIRECTION of Radio Programs.

I. Whether teacher or student, the director has general responsibilities:

- A. Leader
- B. Co-ordinator
- C. Relationship with cast and crew
 - 1. Be patient.
 - 2. Keep poise.
 - 3. Respect the integrity of each individual and he will respond accordingly.

II. Selecting a script

- A. Method
 - 1. Faculty
 - 2. Committee
 - 3. Group or class
- B. Criteria
 - 1. Purpose of the show
 - 2. Available participants
 - 3. Available facilities
 - 4. Developmental effect on group from simple script to more difficult ones

III. Study the script for—

- A. Over-all effect
- B. Mood
- C. Production needs and problems
- D. Unusual effects
- E. Marking cues
 - Use a different color pencil

for each aspect: manual, truck, music, cast.

IV. Casting

A. Auditioning

- 1. General—to establish a file
- 2. Special—for a given script
 - Cast by ear alone

B. Criteria

- 1. To develop the student or to affect the audience?
This each teacher must decide for himself: Is this to be the best possible show or the best possible learning experience?
- 2. Appropriateness of the role
- 3. Doubling problems
- 4. Vocal contrast
- 5. Acting ability
- 6. Understudies in case of emergency

V. Rehearsal routine

A. Table rehearsal (first read-through with cast seated around table)

- 1. Line and character development
- 2. Set pace and mood for each scene

B. Microphone rehearsal

- 1. Further line and character development
- 2. Set perspectives (distance from mike, fades, off-mike lines, etc.)
- 3. Determine balance (Voices of different levels must be placed so as to give equal balance.)

C. Production rehearsal (integration of sound, music, and cast)

1. Cast reads lines preceding the sound and music, then the sound man brings in these elements. Cast then reads a few more lines.
 2. When all cues are set, proceed with complete rehearsal.
 3. Keep volume of talk-back low so you don't sound like a booming authority to the cast.
- D. Timing
1. Estimating time by director alone
 2. Making provisional cuts
 3. Timing the read-through
 4. Timing the dress rehearsal
 5. Noting time on the script every 30 seconds
 6. Back timing
 7. Ideal timing
- E. Hand signals. Make sure cast can read hand signals easily.
1. Stand-by: Extend hand over head; palm up, vertical.
 2. Cue to start: Point index finger at person on mike or doing sound and music.
 3. Slow: Start with hands together, fingers resting on thumbs. Pull slowly apart, left hand to left and right hand to right, as if stretch a rubber band.
 4. Speed up: Revolve index finger quickly in clockwise fashion.
 5. "On the nose"; on time: Finger touches tip of nose.
 6. Come closer to the mike: Hold arm at distance from face, then bring hand to face, palm inward or move hand sideways to mike. (In TV, usually applies to announcer or off-camera voice. For actors, etc., the mike is moved, not the person.)
 7. Move back from mike: Reverse above procedure. Hand moves away from face. Some directors like to extend the arms, then bring the hands together.
 8. More volume: Extend the arm with the palm upward and raise the hand either slowly or quickly to indicate how much volume is needed.
 9. Less volume: Extend the arm with the palm downward, dropping the hand slowly or quickly as needed.
 10. O.K.; everything is all right: Form circle with the thumb and index finger.
 11. Cut: Draw index finger across throat.
 12. Play music to end; Raise fist.
 13. Get on the beam; speak into center of mike: Hold one hand at right angles to the palm of the other.
 14. Two minutes to go: Hold up two fingers.
 15. One minute to go: Hold up one finger.

16. Half a minute to go: Hold up index finger of one hand crossed over index finger of other hand. In TV, use both forearms.

17. Wrap it up; come to a conclusion: Hold up clenched fist. In some stations, a motion similar to the speed-up one is used for the wrap-up. In others, hands are rotated about each other.

Signals used only in TV

18. Get closer together: Floor manager plays an invisible accordion, bringing the palms together time and again.

19. Spread it out; get farther apart: Floor manager moves his hands together, back to back, then spreads them sharply apart, and repeats as needed until actors respond.

20. Get farther away from this camera: Floor manager gets next to or under the camera in question, raises his hand with its back toward himself and "thrusts" the performers away from himself.

21. "Cheat" toward this camera: Floor manager points toward the desired camera, swinging his hand through a wide arc.

F. Dress rehearsal

Run through show with all sound and music for final check on over-all effect and timing. Allow no interruptions.

G. Spotting

1. Polish the rough spots that showed up in the dress.
2. Make and time the final cuts.

H. Final check

1. Have cast check scripts to make sure all pages are in order.
2. Make sure you can see everyone in the studio and they can see you.
3. Have the master fader down until five seconds before show starts.

VI. On the air

A. Have script in front of you so that two pages are open and you can see the cues a page ahead.

B. Watch the time, checking against the time marked on the script.

C. Listen and make what corrections are possible.

D. Throw predetermined cues, speaking them aloud so the engineer can hear the cues, also.

E. Keep calm.

VII. After the show

A. Supervising the clean-up

B. Evaluating the production

1. By non-participants
2. By everyone, after hearing the tape
 - a. Was the show well cast?
 - b. Was there complete understanding of signals and directions?
 - c. Were the cues picked up promptly?
 - d. Did the music serve its intended purpose?
 - i. If for mood, did it create the proper mood?
 - ii. If for lapse of time, was it appropriate?
 - iii. If intended to transport characters from one setting to another, did it do this smoothly?
 - iv. If to climax a scene, did it do this smoothly?
 - e. Was the sound used properly?
 - i. Was its use always necessary?
 - ii. Was it properly subordinated to the overall effect?
 - iii. Was the general effect the desired one?
 - f. Was the whole production satisfying as a form of art?

i. Was there unity?

ii. Was listening a pleasant experience?

iii. Was there growth in quality and value since the last production done by the group?

iv. Was there something new learned from this experience?

v. Was the general impression one of integrity?

● PREPARING a Show for Television

I. Nature of the television program

A. Personnel

1. In the control room

- a. Producer
- b. Director
- c. Assistant director (not always used at local stations)
- d. Switcher or technical director
- e. Video engineer
- f. Audio engineer

2. In the studio

- a. Floor manager (sometimes called stage manager)
- b. Boom operator
- c. Camera man
- d. Lighting director (may be in control room)

11. Preparing the TV program (assuming that the teacher will prepare the program at school and take it to the studio)

What the teacher can do to help the station TV director

1. Ascertain the space program time, rehearsal time, and facilities available.
2. Ascertain what props or graphics the school should provide. (Make sure all colors are suitable for TV. Avoid too great contrasts.)
3. Conduct dry-run rehearsals at school in approximately the area to be used at the station.
4. Prepare students either to play to cameras or to disregard them, depending upon the station director's instructions.
5. Be prompt in arriving at the station, bringing all promised materials.
6. Assist director during rehearsal. Taking notes is helpful.
7. Maintain discipline over cast during rehearsal and stand-by time.
8. Help with the clean-up after the show.
9. Write a note of thanks to station manager.

Photograph inside front cover:

Among those at the NAEB Research Seminar in Columbus were (l. to r.) Earl Herminghaus, research consultant, St. Louis Public Schools; Clarence Flick, assistant professor and director of Radio and TV, University of Nebraska; Ryland W. Crary, director of Education, ETRC; I. Keith Tyler; Frederic Heimberger; Richard Hull; Raymond D. Cheydleur, assistant director, Florida State University Broadcasting Services; and Irving R. Merrill, director, Television Research, Michigan State University.

Photographs on cover and page 2 by Ohio State University Department of Photography.

Education and Russia's Sputniks

Continued from page 13

effective.

2. A substantial sum of money must be provided for scholarships so that a far larger percentage of our most able high school graduates will find it possible to go on to college than has been the case in the past. Is it not among those able students who have been denied college training in the past that more scientists and mathematicians will be found rather than through requiring science and mathematics of a larger percentage of those now in

college?

3. Teaching as a profession must be made more attractive so that it can compete successfully for the highest intellectual abilities with business, industry, and the other professions. Only if the status of the teaching profession and the salaries paid to its members are substantially raised and made commensurate with the abilities and length of training required will this vital objective be attained.

—TRACY F. TYLER, *Editor*.

Opportunities ETV Offers

Continued from page 12

science the figures were \$50,000 against \$22,557.

Thus the total savings in these four courses alone aggregated almost \$40,000 in an area where the conventional instruction costs amounted to \$92,000. Stated another way, the unit cost per student credit for these four courses was \$2.72 for television teaching against \$4.80 for conventional instruction. In these experiments at Penn State, there were carefully matched student groups in the conventional and experimental classes, and student achievement in each course showed

no significant difference between the two groups.

● BUT WHAT lies immediately over the horizon for educational television? For one thing, we shall clearly see a great deal more formal education over television in the period immediately ahead. The logistics of manpower and money as well as considerations of quality make this a foregone conclusion. For example, a year ago a University of California physics professor was teaching physics to some 700 high school students in the Pittsburgh area over the local ed-

educational channel. Now a year later, the same course, recorded on film, is being taken by an estimated 75,000 students in at least 14 states. And there are indications that one year from now students on at least four continents — Europe, Africa, and Australia as well as North America — will be studying this identical filmed course, adapted no doubt to explain the gyrations of Sputnik.

It is perhaps the area of general, out-of-school programming which could conceivably provide the opportunity for the most dramatic development in the years ahead. This is the prospect that, with responsible and imaginative leadership from our educational television stations, we may recapture the faded vision of "freedom of communications," which was written into the Bill of Rights of our Constitution more than a century and a half ago.

I am assuming here that the concepts of freedom of speech and freedom of the press, which have come down as basic American liberties, embody the concept of freedom of communication. In 1791 we were a nation teeming with dissenters, non-conformists, and pamphleteers. It was the right of these persons to be heard which the framers of the Bill of Rights resolved to safeguard. Today we produce no pamphleteers, we ostracize the non-conformists, we question the loyalty or the sanity of the heretic. And Bill of Rights or not, we effectively deny to all of them our most effective medium of com-

munication — television.

There are, I judge, two factors inherent in the operation of television in our society which work effectively to negate freedom of communication for this medium. First, we have governmental regulation by a bureaucratic agency, the FCC. The FCC, or some other agency, must clearly allocate channels because failure to do so would result in chaos. But by so doing it clearly controls and is in a position to determine who may and may not operate our most effective means of communication. One can scarcely imagine the nation's press accepting similar regulation. Second, there is the problem of money. It is a staggering financial undertaking to construct and operate a television channel.

It is betraying no security secrets to observe that we have, as a nation, a rather bad conscience about this violation in spirit of our Bill of Rights. As a matter of fact, we all acquiesce in two half-hearted compromises designed to assuage our guilt, the notion of "equal time" for political opponents and the vague requirement for "public-interest" programming by commercial stations. But it is the third compromise, the allocation of the educational channels, which are owned and operated by non-profit interests in the community, which holds the real opportunity for the re-establishment of freedom of communication. It is the educational channel which can rise to challenge a demagogue like Faubus while the commercial telecasters

are unable or unwilling to free themselves of their commercial inhibitions. It is the educational channel, unthreatened by sponsor pressure and audience rating which can provide the platform for the dissident, the non-conformist, the heretic. Finally it is the educational channel which can once again raise the level of public conversation and public debate from the banalities of commercial

television by arousing and molding public opinion on the most urgent public issues of our time.

It has been commercial television's unhappy fate to bring one Amendment of our Constitution into ill repute. It may be educational television's more noble lot to reassert the importance of another Amendment. For then, and only then, will educational television come of age.

Services of the NAEB

Continued from page 9

3. TV Workshop—to enable institutions to make such workshops more effective than their own resources would permit

C. Scholarships

To date, some 150 have been awarded for advanced study by member station staff members.

D. Workshops and Seminars

To date, some 300 members of member staffs have attended these intensive seminars and workshops.

1. 1949—First Allerton Conference (goal setting)
2. 1950—Second Allerton Conference (program planning)
3. 1952—Educational TV Workshop (Iowa State College; NAEB; JCET)
4. 1952—School Broadcast Seminar
5. 1953—Lincoln Lodge Seminar (general planning for ETV)

6. 1953—TV Management Seminar
7. 1953—First TV Production Workshop
8. 1954—In-School Writers Seminar
9. 1954—First TV Engineering Workshop
10. 1954—Second TV Production Workshop
11. 1955—Third TV Production Workshop
12. 1955—Second TV Engineering Workshop
13. 1956—Audio-Radio Engineers' Seminar
14. 1956—TV Staging and Lighting Workshop
15. 1956—TV Program Planning Seminar
16. 1957—Radio Program Seminar
17. 1957—ETV Management Seminar
18. 1957—NAEB Research Seminar

- E. Regional Meetings—twelve so far, two in each of the six regions into which the United States is divided in NAEB membership
 - F. Consultant Services
 - 1. Legal—through Washington attorneys, Cohn and Marks
 - 2. Management and union relations—M. S. Novik
 - 3. General operational, administrative and staff training, various specialties
 - 4. Technical—both in radio and TV, including kinescope, tape recording, and all other types of technical problems
 - G. Engineering Service: full-time engineer
 - H. Placement (employment) service
 - I. Radio Network—since 1951, 8½ hours of programs per week.
 - J. International Exchanges
 - 1. Programs
 - 2. Publications
 - 3. Personnel (Fulbright "Correspondents")
 - 4. Participation in and with UNESCO, European Broadcasting Union, International University of the Air, International Music Council, Prix Italia, and others.
 - K. Miscellaneous *Member Services* ("Can you help me with —?"): idea exchange
 - L. Press Relations (articles and materials for national and professional magazines)
 - M. General (educational) public relations (correspondence and reports)
 - N. Liaison with other groups (AASA, ACE, ACPRA, AEA, AVCPI, American Heritage Foundation, BFA, CNO, DAVI, NAPSAAE, NAB, NEA, NPAC, RFE, TASO, UNESCO National Commission, USIA, VOA, and some fifty others). The NAEB is also a member of the JCET, and maintains liaison with the ETRC through its Advisory Committee to the President of the Center.
 - O. Peculiarities of NAEB (both radio and TV)
 - 1. AM and FM
 - 2. UHF and VHF
 - 3. Public school and general adult education
 - 4. Credit and non-credit
 - 5. Open and closed circuit
 - 6. Actives, Associates, and Affiliates (all institutional), plus individuals
 - 7. Educators plus broadcasters
 - 8. Philosophy plus skills
 - 9. International plus national
 - 10. Local assistance as well as national support
- All officers and members of the board are unpaid and are elected by institutional members. Many of the most significant contributions of the NAEB are also made possible by the selfless devotion of unpaid committee members, who contribute their human resources and special skills to the movement through their own association.
- The NAEB, in spite of its wide area of services, does not seek to

be all things. It has declined offers of funds, in some cases, because the projects involved would lead it too far afield.

Thinly staffed, often found with various "kinds" of NAEB members arguing hotly with others, frequently forced to compromise with its dreams, for fund and other reasons, the emerging maturity of the "NAEB spirit" is, I believe, that of a family of "crusaders" fighting for what they believe in. I hope it may encourage you to believe that a new type of profession of broadcasters is emer-

ging in America. We hope our nation, and your nations, may be the better for its efforts. They will continue to be unremitting.

In recent months, requests for assistance and expressions of interest in membership in the NAEB, from abroad have greatly multiplied. We are trying valiantly to be of assistance. As these pressures increase, we must ask ourselves: Who knows but that, some day, we may join with you, from many nations, in an International Association of Educational Broadcasters?

The History behind ETV

Continued from page 6

cators, who tended to blame American commercial broadcasters for their plight, that "the early educational stations were developed primarily by engineers . . . education as a whole paid little attention to what was going on . . . The pioneer was the engineer, and not the specialist in education or the educational administrator . . . The prime reason for the loss of ground by educational stations is due to the fact . . . our leading educators . . . never looked upon . . . their stations as major activities. . ."

At the 1934 NAEB meeting in Kansas City, Dr. Arthur G. Crane, president of the University of Wyoming and spokesman for the National Committee of Educational

Radio, called for a national U.S. "public service network" which would have 25 per cent of the radio channels and would parallel the coverage of NBC and CBS. Crane's proposal provided for non-profit stations to affiliate and did not exclude commercial stations.

● WITH THE EMERGENCE of FM radio after World War II, educational broadcasting saw new opportunities and enjoyed a rebirth. The NAEB, the U. S. Office of Education, and other national educational agencies petitioned the FCC and secured FM channel reservations for education.

By 1948 the NAEB had secured Cohn and Marks as Washington

legal representatives. This was a further step in its efforts to get a national headquarters and Washington representation. Then the NAEB, with a membership which had grown to 95 educational institutions with 50 stations in 31 states, began to worry about education in television.

During this same year, the FCC held preliminary hearings looking forward to a new television allocations plan which would provide more TV channels for the entire country. Some educators hoped the plan would include TV reservations for education, but the FCC clearly had no such plans.

There seemed to be little interest or concern about this new electronic medium in most U. S. educational circles. A meeting at the 1948 Institute for Education by Radio, called by the NAEB, proposed a plan for UHF educational reservations as a "hedge" for the future when the whole educational establishment might need ETV facilities, which without present action might be lost. UHF seemed the only possibility since this was an area of the spectrum which commercial interests did not want. Fears were voiced that perhaps education once again had done too little and was already too late.

In the summer of 1949 the educational broadcast movement developed a new synthesis of purpose and brought into focus the beginnings of a real working philosophy. This occurred as a result of the Allerton House Seminar in Monticello, Illinois, a meeting of 30 edu-

cational broadcasters from the United States, Canada, and Great Britain. This seminar, called by Dean Wilbur Schramm, was co-sponsored by the Rockefeller Foundation and the University of Illinois, then headed by President George Stoddard. Allerton House was the first meeting ground for many of the individuals who subsequently fought for educational television channel reservations, built stations, and became key figures in the ETV movement. The functional plans for a nation wide educational radio broadcasting network were developed here. Later these same individuals projected these functional ideas into a working plan for the ETRC.

Also in 1949 the FCC released a TV allocations proposal which left out education. FCC Commissioner Frieda Hennock issued the sole dissenting opinion in a plea for ETV reservations, thereby providing the legal and moral basis for the educational protests and petitions which followed. The FCC set a late-summer deadline, when most educational officials were on vacation, for protests.

The NAEB attorneys thereupon filed a petition with the FCC asking for educational reservations. This was still on the basis of futures, since the bulk of the educational establishment, either indifferent or uninformed, had taken no action. The NAEB petition was supported by co-filings from the Association of Land Grant Colleges and Universities, by the Association of State University Pre-

sidents, and by the National University Extension Association.

Two men, under great pressure of time, were responsible for securing the co-filings: I. Keith Tyler, Director of the Institute for Education by Radio-Television, and President Howard Bevis of Ohio State University.

● THE MOVEMENT FOR ETV channel reservations now began to gain real momentum. The U. S. Office of Education and the National Education Association filed separate petitions asking for VHF as well as UHF reservations for education. This made issues real and immediate, and no longer a matter of indefinite futures since these were commercially valuable channels.

By 1950 there were a number of supporting, and differing, national groups preparing petitions for ETV reservations. These differences were sharp enough, if publicly voiced, to split any common educational effort in the pending FCC hearing. VHF exponents criticized UHF exponents. One group held out for non-profit ETV, another for non-commercial ETV, and some for both. In October 1950 the group merged into a single unified effort as a result of a meeting called by the NAEB in cooperation with the U.S. Office of Education. This was the formation meeting of the *ad hoc* Joint Committee on Educational Television which later was to be formalized with the same name under the auspices of the American Council on Education.

The *ad hoc* JCET voted unanimously for non-profit as well as non-commercial ETV reservations. JCET attorneys overruled this alternative policy for ETV development. In the FCC petitionings which followed, the "non-profit" concept was eliminated, and the "non-commercial" educational concept became official policy.

The year 1950 marked the Kellogg Foundation's response to an NAEB proposal prepared at the University of Illinois Institute for Communications Research under the guidance of Dr. Wilbur Schramm, dean of the communications division. Kellogg approved the project (a direct outgrowth of the Allerton House Seminar) and provided funds which permitted the NAEB to establish a national headquarters and staff operation, an educational radio tape network, and a program of "professional upgrading in educational broadcasting personnel."

In 1951 a plan developed by a special NAEB committee resulted in FAE support for continuing JCET efforts to reserve ETV channels. Members of this committee were Probst, University of Chicago; Hudson, University of Illinois; Hull, Iowa State College; McCarty, University of Wisconsin; Siegel, Municipal Broadcasting System, New York City; Wheatley, Lowell Cooperative Broadcasting Council; Arthur Adams, president of the American Council on Education; and President C. Scott Fletcher of the Fund for Adult Education.

The *ad hoc* JCET was formerly established now as a new agency under the aegis of the council. The backing of the council, the NEA, and its other members, gave the ETV movement an official and senior status in educational circles — no longer a local or “low-echelon” function. The FAE supplied the NAEB with funds for experimentation in “great programs” for radio and television which are intended as a basis for future television developments as well as immediate radio usage. The FAE, with its singular foresight and faith and patience, perhaps more than any other single agency, was responsible for the ETV developments which were subsequently to occur beginning with the reservation of ETV channels in the FCC Sixth Order and Report which appeared in April 1952.

● THE COALITION of all these elements, with the notable aid of the Kellogg Foundation and even more widespread underwriting by the Fund for Adult Education, had by 1953 resulted in the following ETV developments:

1. The Joint Committee (now the Joint Council) on Educational Television.
2. The National Citizens Committee for Educational Television.
3. The Educational Television and Radio Program Center.
4. The American Council on Education Television Committee.
5. The Pennsylvania State University ETV Policy Meeting

(which for the first time posed the mass media problem formally to senior educators).

6. A national headquarters for NAEB, along with experimental ETV and radio program and ETV personnel training projects.

7. Full-scale ETV program and kinescoping experiments at WOITV.

8. The reservation of 80 VHF and 162 UHF channels for education.

9. KUHT, University of Houston, first non-commercial educational ETV station on the air.

Educational broadcasters and educators at long last had their channel reservations, their agencies, and the central program services for which they had struggled so long. Now, the future was in their hands.

But another story is being written. Representing more than 24 countries with varied kinds of problems, different systems of broadcasting, different issues and different problems in each of our countries, let us remember we have two common problems in which we share the same concern: (1) the problem of survival in a nuclear age, and (2) the problem of education. One depends upon the other. Our field of special interest — yours and mine — is the mass media. The role of radio and television as educational instruments within countries and from country to country and continent to continent becomes our special obligation. As our knowledge about these devices increases so must our sense of conscience and responsibility.

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